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Catalogue of
An Exhibition of

Drawings
and Etchings

By Joseph Pennell.



With an Introduction.



Frederick Keppel & Co.

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JOSEPH PENNELL.

WHEN an artist of ability and originality devotes himself mainly to the illustrating of periodical literature, he becomes much more quickly known to the general public than if he had confined himself within the narrower limits of painting or etching.

The ever-increasing power of the press now enables our best illustrated magazines to employ the very best artistic talent, and the day is past when artists of real power regarded such employment as being no more than a stepping-stone to something better.

Joseph Pennell is so widely known through his illustrations in *The Century Magazine* and other periodicals and books, that it may surprise many people to know that he is only thirty-four years old.

He was born in Philadelphia, and studied in the Pennsylvania Academy of Fine Arts at the time when the late James L. Claghorn was the life and soul of that institution. This eminent Philadelphian was among the first to discern the unusual talent of young Pennell, and I well remember the pride with which the kindly and noble-hearted Mr. Claghorn used to display certain etchings of quaint nooks and corners in Philadelphia, which were the earliest essays of the Academy's promising young pupil.

American artists who really know how to draw were much fewer a dozen years ago than they are to-day; and, as Mr. Pennell showed himself to be a consummate draughtsman even in those early days, he very soon outgrew the "pent-up Utica" of the quiet Quaker City, and went forth to cultivate the wider field which has since yielded such an abundant harvest.

After working in New Orleans in collaboration with the novelist George W. Cable, Mr. Pennell went to Europe in 1881 to illustrate some of the Italian writings of W. D. Howells. Philip Gilbert Hamerton quickly recognized his powers, and one result is the beautiful book on the French tour along the river Saône, in which the artist's pictures are as delightful as the author's text. Such writers as Henry James and Justin McCarthy sought and obtained Mr. Pennell's assistance to illustrate their writings on the inexhaustible subject of London, as did Andrew Lang in his work on Edinburgh; and perhaps no work of the present day is better known than the series of articles on the English cathedrals, written by Mrs. Schuyler Van Rensselaer for *The Century Magazine*, and illustrated by Mr. Pennell.

But a still more notable instance of literature and art going hand in hand and jointly producing work of high value, is the long series of articles of European travel written by Mrs. Elizabeth Robins Pennell and illustrated by her husband. Coming from Philadelphia bright, fresh, and unprejudiced, Mr. and Mrs. Pennell saw and depicted the pictorial

and literary characteristics of strange countries with a vividness which would have been impossible to artists or authors who had been born and bred in them.

Mr. Pennell has recently turned author himself, and his large and handsome book, "Pen Drawing and Pen Draughtsmen," is an important and thoroughly original contribution to the art literature of our day. He is a man of profound and positive convictions; and if others do not agree with him — *tant pis pour eux*. And yet there is no trace of anything like jealousy in his criticisms (witness his generous and unstinted praise of the French illustrator Daniel Vierge); but he is intolerant of anything in art which he believes to savor of ignorance or insincerity, and he is neither ashamed nor afraid to say so. But in all his controversies he might with justice adopt the declaration of Lady Teazle in "The School for Scandal": "I vow I bear no malice against the people I abuse!"

Such criticism is of the highest value; for if "there is no man so fit for the sea as a sailor," there can be no man so fit to criticize works of art as an artist.

Pen-drawing for the illustration of books is now become an art of prime importance. Until quite recently wood-engraving was the only practicable method whereby illustrations could be printed along with letterpress; but to-day what is vaguely called "process" work gives us a faithful reproduction of every line just as the artist drew it; and if this method should ever entirely supersede our admirable school of wood-engraving, it will only be another demonstration of the survival of the fittest.

I do not know that Mr. Pennell has ever directly taught any pupils; but it is certain that he is a master whose influence is plainly seen in the works of many artists of the present day. From the first his etchings have taken the high rank which is theirs by right, and it may interest some of his admirers to know that a few months ago he destroyed the plates of all of them, so as to avoid the possibility of having inferior and worn impressions printed from them in the future.

In making the present exhibition, special thanks are due to The Century Company, who have kindly lent many important drawings, including the illustrations to Mrs. Pennell's new book, "To Gipsyland." According to this company's rule none of the drawings which belong to them are for sale.

The rest of the drawings, including many which have not been previously exhibited or published, are contributed by the artist. His latest etching, a view of Paris taken from the towers of Notre Dame, is also included in the exhibition.

FREDERICK KEPPEL.

NEW-YORK, January, 1894.



CATALOGUE.



ETCHINGS.

The Philadelphia Series.

1. The Last of the Scaffolding.
2. Chestnut Street Bridge.
3. Under the Bridges on the Schuylkill.
4. Coal Wharves on the Schuylkill.
5. Public Buildings, Philadelphia.
6. Callowhill Street Bridge.
7. Water Street Stairs.
8. Water Street Stairs. (The larger plate.)
9. Street Sweepers.
10. Sauerkraut Row.
11. The Alleyway.
12. Chancery Lane.
13. Plow Inn Yard.
14. The Brass Foundry.
- 14a. Below Atlantic City.

The New Orleans Series. 1882.

15. An Inner Court.
16. In the Twilight.
17. The Organ Grinder.
18. 'Sieur Georges.
19. Madame Delphines.
20. Pilot Town, Louisiana.
21. At Lynchburgh, Virginia.
22. An American Venice.

The Italian Series. 1883.

23. Storeyed Florence.
24. Porto Romano, Florence.
25. Ducal Urbino, Florence.
26. A Narrow Way, Florence.
27. A Covered Street, Florence.
28. San Ghimignano.
29. Gateway, San Ghimignano.
30. The Towers of San Ghimignano.

31. Archways, Pistoia.
32. In the Piazza, Pistoia.
33. Little Venice.
34. A Doorway in Venice.
35. Yesterday and To-day in Venice.
36. The Landing-Place, Leghorn.
37. On the Arno.
38. The Swing of the Arno, Pisa.
39. Pisa.
40. Street in Fiesoli.
41. A Washing-Place, Siena.
42. Up and Down in Siena.
43. A Sienese Street.
44. Siena.

The London Series. 1891.

45. St. Paul's Cathedral.
46. Trafalgar Square.
47. Temple Bar.
48. Nelson Monument, Trafalgar Square.
49. The Thames Embankment.
50. Ludgate Hill.
51. Choir of St. Paul's.
52. Victoria Tower, Westminster.
53. Office of "Punch."
54. Statue of Charles I.
55. Chelsea.
- 55a. Chelsea. (The smaller plate.)



DRAWINGS IN PEN-AND-INK AND WASH.

NOTE.—The drawings numbered from 56 to 119 are kindly lent by The Century Co.

1883.

56. A Rainy Night.

1884.

57. The Cannongate, Edinburgh.
58. The Tolbooth, High Street, Edinburgh.
59. Cow Gate, from George IV. Bridge, Edinburgh.
60. An Alleyway, Dublin.
61. Bull Run Bridge.

1885.

62. A Scavenger, Florence.

1886.

63. Small Shops in Naples.
64. Italian Olive Trees.
65. A Scene in Venice.
66. Interior of Monte Oliveto.
67. Washing-Place near Empoli, Italy.
68. Chelsea Hospital.
69. Tite Street, Chelsea.

1887.

70. The Original Eton Fives Court.
71. Christ Church Gateway, Canterbury.
72. "Ducker." The Swimming-Place at Harrow.
73. Norman Stairway. The close, Canterbury.
74. West Front of Canterbury Cathedral.
75. Canterbury Cathedral from Christ Church Gateway.
76. Peterborough Cathedral from the Market Place.
77. The Office, Christ's Hospital.
78. Ely Cathedral and Lady Chapel from the Southeast.

1888.

79. The Spire of Salisbury Cathedral from the River.
80. Salisbury Cathedral from the Northeast.
81. Across the Fens, Ely Cathedral.
82. Charing Cross Station, London.
83. A Wet Evening, Parliament Square, London.
84. Somerset House from Charing Cross, London.

1889.

85. York Cathedral, The Nave.
86. The Five Sisters, York Cathedral.
87. The South Aisle of the Retrochoir, Winchester.
88. Winchester High Cross at entrance to the close.
89. The Nave of Winchester Cathedral.
90. Winchester Cathedral from the Southeast.
91. The Barley Mow, Clifton Hampden.
92. Thames Eel Bucks.
93. The Angel, Henley on Thames.
94. Entrance to Walmer Castle.
95. An Afternoon Call.
96. Sandford Lock, Thames.

1890.

97. Gloucester Cathedral—The Cloisters.
98. Gloucester Cathedral—The Nave.
99. Gloucester Cathedral—St. Paul's Chapel.
100. Aigues Mortes, Provence, France.
101. The Cathedral of Nîmes.
102. Château Tarascon, Provence.
103. La Tour Magne, Nîmes.

- 104. Cloisters of St. Trophime, Arles.
- 105. Façade of the Church of St. Gilles, Provence.
- 106. Church at Martigues, Provence.
- 107. On the Grand Canal, Martigues.

1892.

- 108. Interior of St. Paul's, London.
- 109. West Door of St. Paul's.
- 110. The Font, St. Paul's.

1893.

- 111. King Henry VII. Chapel, Westminster.
- 112. "The Most Picturesque Place in the World."
- 113. " " " "
- 114. " " " "
- 115. " " " "
- 116. " " " "
- 117. " " " "
- 118. " " " "
- 119. " " " "



THE ILLUSTRATIONS TO MRS. PENNELL'S BOOK, "TO GIPSYLAND."

NOTE.—All drawings marked with a star (*) are contributed by The Century Co.

- 120. Gipsy Hill, Kolozsvar.
- 121*. A Belle of the Road.
- 122*. A Gipsy Type.
- 123. The Band at Carlsburg.
- 124*. The Favorite Hat.
- 125*. The Beauty of Bethlen.
- 126*. Posing for Tobacco.
- 127*. A Hill Camp.
- 128*. A Real Egyptian.
- 129*. A Beauty, yet a Beggar.
- 130*. Waiting to be Hired.
- 131*. Curiosity on Both Sides.
- 132*. The Fair at Nagy Bánya.
- 133*. A Corn-stalk Cabin.
- 134*. Off to the Brick-Yards.
- 135*. A Family Moving.
- 136. Free as a Bird.
- 137. A Brickmaker.
- 138*. A Servant even of the Peasant.

- 139*. A Look at the Gorgios.
- 140*. A Fine Type.
- 141*. Camped Out.
- 142. Waiting for Something to Turn up.
- 143*. Seen in Déés.
- 144*. "Are There any Gipsies Around Here?"
- 145. In the Village near Besterce.
- 146*. Having a Good Look at the Gorgios.
- 147*. On the March.
- 148*. In Déés.
- 149*. A Vagabond.
- 150. A 'Cello Player.
- 151. A Camp of Wagons.
- 152*. Cave-Dwellers near Borszek.
- 153. In the Mountains by Borszek.
- 154*. Getting Dinner.
- 155*. "His only Fireside."
- 156*. "Suddenly they Began Twirling."
- 157*. The Musicians' Houses.
- 158*. An Invalid.
- 159. The Gipsy Town at Maros Vásárhely.
- 160*. Talking over Things.
- 161*. On the March.
- 162. A Talk in a Tavern.
- 163*. Trading Horses.
- 164*. A Flirtation at the Fair.
- 165*. The Fair.
- 166*. The Return from the Fair.
- 167. Coming back from the Wine-Gardens. Mühlbach.
- 168*. Three Gentlemen of Mühlbach.
- 169*. The Wandering Musicians in the Wine-Gardens.
- 170*. Treading the Grapes to Gipsy Music.
- 171*. The Play in the Wine-Gardens.
- 172*. Playing in the Wine-Gardens.
- 173. The Band Starts Out.
- 174*. The Return of the Musicians.
- 175. The Romany Town (Karlsburg).

Unpublished Drawings.

- 176. Two Old Pals.
- 177. An Old One.
- 178. An Afternoon Call.
- 179. Aged Six.
- 180. A Real Old Dye.
- 181. At the Tent Door.
- 182. An Open Door.
- 183. Minding the Kettle.
- 184. Shelling Corn.
- 185. A Type.
- 186. A Type.
- 187. By the Roadside.
- 188. The Beauty of a Savage.
- 189. The Camp by the Riverside.

190. Waiting for Something to Happen.
191. A Mountain Man.
192. A Village near Marmaros Szeigt.
193. Under the Fogaras Mountains.
194. At Gynla Fevhervar.
195. The Moorish Costume.
196. The Vovoied of Mühlbach.
197. Modern Florentines, Torda.
198. The Stuff of which Saints are made.
199. Home from the Market.
200. Café de l'Opera, Buda Pesth.
201. Market-place, Brassó.
202. A Band at Bestercze.
203. Up the River, Pesth.
204. Down-Stream, Pesth.
205. Buda from Pesth.
206. Gipsy Band in the Park, Buda Pesth.
207. Stock Exchange, Pesth.
208. Unloading Barges, Pesth.
209. The Gipsy's Gipsy.
210. Romanies in the Market, Segevear.
211. Selling Wooden Spoons, Kopszvar.
212. At Ghulia Tererhar.
213. A Bistritz.
214. A Roumanian.
215. A Roumanian Boy.
216. A Gipsy Town, Déés.
217. A Woman of Déés.
218. Evening Concert in the Park, Déés.
219. Village near Maros Vásárhely.
220. Three Depositors at the Maros Vásárhely Bank.
221. Near Karmsterg.
222. The Gipsy Quarter, Déés.
223. The Camp of the Cross.
224. A Family Party, Kolto.
225. A Village near Maros.
226. In the Early Morning.
227. In a Wine-Garden.
228. "Give us a Kreutzer."
229. The Doll.
230. A Gipsy Madonna.
231. Brickmakers.
232. A Camp.
233. A Cabin Door.
234. An Apollo of the Road.
235. In the Sunlight.
236. The Reapers.
237. A Riverside Village.
238. A Village.
239. An Idyl.
240. A Camp in the Wood.
241. Going for Water.
242. Crossing the Mountains.
243. A Camp.

- 244. Gipsy Blacksmiths.
- 245. Making Baskets.
- 246. Hiring Harvesters.
- 247. The Noontime Meal.
- 248. On the Saône. With a pen-drawing on the front page.

ILLUSTRATIONS FROM "A PAINTER'S PARADISE."

- 249. Fishermen Posing.
- 250. In the Walk of the 4th of September.
- 251. Fish Market.
- 252. Making Nets.
- 253. Gossip at Martigues.
- 254. The Silvery Orchards of Provence.
- 255. "Canals, as at Venice, Run through the Town."
- 256. The Painter Who Gave Lessons to the Girls.
- 257. The Hôtel de Ville.
- 258. On a Canal, Martigues.
- 259. On a Canal, Martigues.
- 259a. Fishing-Boats in the Grand Canal.
- 260. Newnham Murren — Entrance to a Thames Backwater.
- 261. Entrance to Henry VII. Chapel, Westminster.
- 262. Gloucester Cathedral — South Transept Window.
- 263. Westminster Abbey — Chapel of St. John.
- 264. Westminster Abbey — West End of South Aisle.
- 265. Paris from the Towers of Notre Dame.
- 266. Le Puy, France.

No. 266 is kindly lent by Messrs. H. Wunderlich & Co.

